



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

CHAMBER MUSIC SERIES

Windscape

Monday, March 8, 2010
7:30 p.m. Walter Hall
Edward Johnson Building

09|10
SEASON

WINDSCAPE

Tara Helen O'Connor, flute; Randall Ellis, oboe; Alan R. Kay, clarinet
Frank Morelli, bassoon; David Jolley, horn
with
Lydia Wong, piano

Quintet in E Minor, op. 88 no. 1

Andante – Allegro ma non troppo
Andante poco Allegretto
Minuetto: Allegro vivo
Allegro

Antoine Reicha
(1770-1836)

Eight Moravian Folk-Dances (arr. David Jolley)

Leoš Janáček
(1854-1928)

Six Bagatelles

No. 1 Allegro con spirito
No. 2 Rubato. Lamentoso
No. 3 Allegro grazioso
No. 4 Presto ruvido
No. 5 Adagio. Mesto (Béla Bartók in memoriam)
No. 6 Molto vivace. Capriccioso

György Ligeti
(b.1923)

INTERMISSION

Sextet in A, for piano and winds (arr. David Jolley)

Arr. from the Piano Quintet, op. 81 no. 2

Allegro ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Antonín Dvořák
(1833-1897)

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Program Notes

ANTOINE REICHA (1770-1836)

Wind Quintet in E minor, op. 88 no. 1 (1813)

The Czech-born Reicha's desire to succeed as an opera composer drew him to Paris. But success proved elusive. Later, looking back on his life, he wrote: "What contributed chiefly to the high repute I gained in France were the large number of pupils, the instruction books I published, and, especially, the 24 quintets for wind instruments which I composed there and had performed." That's right, 24 wind quintets! (One CD recording of the complete series of four sets of six quintets, indeed, adds four more quintets). Reicha did not invent the wind quintet, though there were few precedents. His position at the Conservatoire gave him good contacts with the best wind professors. And his association with them, at a time that their instruments were fast being technically advanced, proved productive. He produced his first set of six quintets in 1813-14. Six years later, he had completed two dozen. "At the time there was a dearth not only of good classic music but of any good music for wind instruments, simply because composers knew little of their techniques," he wrote. "The effects that a combination of these instruments could produce had not been explored. Such was the state of affairs when I conceived the idea of writing a quintet for the combination of the five principal wind instruments (flute, oboe, clarinet, horn and bassoon)."

The E flat quintet is the earliest that Reicha published, dating from 1813. A flourish from the flute leads into a busy main theme built around the broken chords of the introduction with which the opening movement begins. The music is fluent and skilfully crafted for the five instruments. Reicha carefully massages the prevailing sonata-form into a convincing structure with just one main theme and a number of brief episodes which hint at a second theme that never quite arrives. The second movement, characterised by constantly shifting tonal colours, presents six variations on a cheerful theme, not unlike a theme from a popular opera of the day. More scherzo than minuet, the third movement

juxtaposes technical brilliance with droll humour. The finale is a rondo that again shows Reicha's early confidence with both form and the medium of wind quintet.

LEOŠ JANÁČEK (1854-1928), arr. David Jolley **Eight Moravian Folk-Dances**

Although brought up in a family of cantors and educated at an Augustinian monastery in Old Brno, Janáček developed a deep interest in the music of the people from an early age. His people were Moravian and the province's music and speech were to become intricately woven into the very fabric of his musical language. "A fragment of national life is attached to every word uttered by the people; the melody of their speech should be studied in every detail," he wrote. Before the age of 20, Janáček was conducting and setting his earliest folk-texts for a working-men's choral society. A decade later, with a modest career in the regional capital of Brno, he began to return to the Moravian villages to collect folk-songs and dances. As a composer-ethnographer, Janáček anticipated Bartók's work by two decades, publishing his first collection of 170 folksongs, titled *Bouquet of Moravian folksongs*, in 1890. His collaborator was František Bartoš, a fellow teacher from Brno whose skills lay in the area of language rather than music. Their publication almost immediately went into reprint. Together, the two collectors spent the next decade compiling the vast *Moravian Folksongs Newly Collected*, a collection of 2,057 mostly unaccompanied folk-songs and dances. All the while, Janáček was incorporating his collecting and cataloguing into his composition. At this time, his compositions included the 53 folk-song settings (with piano) titled *Moravian Folk Poetry in Songs*, the six *Lachian Dances* for orchestra, the ballet *Ráklós Rákóczy* and many more works. Janáček's knowledge of the folksongs of Eastern Moravia was profound. He catalogued both words and music, plus the accompanying instruments (cymbalon, bagpipes, violin and other instruments) and even the dance steps. In his

1967 novel *Žert* ("The Joke"), Milan Kundera writes: "Moravian songs are, in terms of tonality, unimaginably varied. Their musical thought is mysterious. They'll begin in minor and end in major, hesitate among different keys."

GYÖRGY LIGETI (b.1923)

Six Bagatelles (1953)

"Totalitarian regimes do not like dissonances," György Ligeti wrote in a 1977 concert note about the *Bagatelles*. This was a theme that the Hungarian composer was never reticent to expound upon and it coloured his view of the world. Two decades earlier, in December 1956, Ligeti, his wife and a small group of refugees fled Hungary for Vienna. To avoid the Hungarian border patrols, they had to travel the last ten kilometres of Hungarian territory on foot at night. Although Ligeti had composed at least 114 works by this time - some officially approved by the authorities, others unplayed and unseen - he was able to carry just a few manuscripts as he fled. Among them were the *Six Bagatelles* and the piano work from which they sprang - a suite of 11 short pieces titled *Musica ricercata*.

Before his defection, Ligeti acknowledged that he was forced to work in isolation, particularly in the period 1950 - 54. "I began to experiment with simple structures of rhythm and sound in order, in a manner of speaking, to build up a new music from nothing," he said. "I asked myself, what could I do with a single note? What could I do with its octave? With one interval? What with two intervals?" In this way, Ligeti built up the piano collection *Musica ricercata*, using the word *ricercare* in the sense of seeking out and exploring. One movement is based on a single note, an A and its octaves, supported by a second note only towards the end. The second piece is based on three notes and so on, until all the notes appear in the eleventh and final movement. In doing this, Ligeti arrived independently at a form of serialism, then the property of the European avant-garde. When a prominent Hungarian wind quintet, the Jeney Quintet, asked for music for their ensemble, Ligeti arranged six of the short piano pieces and titled them *Bagatelles*.

In the first, Ligeti limits himself to the notes of the C major and C minor chords and the

piece, one of four bagatelles that Ligeti refers to as "pseudo-folkloristic," never really settles on either. With its themes slowly dissolving into one another, the second bagatelle has a more distinctly Hungarian flavour. The third, where the instruments follow one another with a sustained melody over cascading seven-note ostinatos, sounds more traditionally tonal. Yet, in looking back at the six pieces a quarter of a century after he had written them, Ligeti singles out the third as the most original bagatelle - particularly the moment where oboe and flute sing the melody together, the oboe here scored an octave higher than flute. The fourth, Balkan in spirit, pursues the idea of seven-in-a-bar further while the fifth, built largely upon minor thirds, consciously evokes Bartókian musical gestures - it is subtitled *Béla Bartók in memoriam*. The sixth bagatelle is witty and spirited, evoking Stravinsky in its rhythmic drive and building to a climax marked in the score "as though insane." Ligeti's "totalitarian regimes" liked neither the "insanity" nor the abundance of minor seconds in this piece since it was banned when the Jeney Quintet found themselves obliged to give the première of the work as "Five Bagatelles" in the autumn of 1956.

ANTONÍN DVOŘÁK (1841-1904), arr. David Jolley

Sextet in A, for piano and winds, Op. 81 (1887)

In 1887, Dvořák was a successful composer with requests for new works from musicians throughout Europe. In an attempt to speedily fill the need for new music, he turned to several works he had written a decade or two earlier. These included a Piano Quintet in A whose manuscript he had destroyed after its première. Now he found a friend's copy and set to work revising it.

Dvořák was 30 when he wrote this early Piano Quintet, unrecognised as a composer and making ends meet as a viola player. At the time, Wagner's star shone brightly on the horizon. Fifteen years later, things were very different. Although no political animal himself, Dvořák was now caught up in a strong current of political nationalism that swept through Bohemia. It gave him an incentive to turn to the Slavic folk melodies he had grown up with; music he

knew and loved. Finding his own musical voice, Dvořák's style now deftly combined Bohemian nationalism with an up-to-date musical internationalism. So, although the revisions he made to the early A major Piano Quintet were extensive, he still found himself dissatisfied with the final results and did not publish the score. (The music survives. It's an agreeable work that occasionally turns up in concerts and on CD).

Instead, Dvořák turned right away to the composition of a new Piano Quintet. It, too, was in A major. Its composition went smoothly. He had just written another winning chamber work, the *Terzetto*, for some friends. He was happily living in his small cottage in the countryside at Vysoká. In less than seven weeks, from August 18 to October 3, 1887, the score was complete. From the outset, it was recognised as a masterpiece, standing with the Schumann, the Brahms and the Franck Piano Quintets at the pinnacle of the repertoire.

Two of the most immediately striking characteristics of the new work are its clarity of design and effortless lyricism. Dvořák

moves rapidly from the gentle cello melody of the opening movement to a more passionate statement of its material. This is done in an entirely natural way, with nothing contrived. Partly, it's the influence of the *dumka*, a popular folk form that Dvořák frequently turned to in his music. The *dumka* was originally a narrative folk poem celebrating heroic deeds. Its mood swings alternately from quiet meditation (*dumka* comes from the Slavic word *dumati*, meaning "to meditate or recollect") to the most exuberant celebration. This stimulated Dvořák to incorporate a wide range of emotions into his music - including the elegiac second movement of the Piano Quintet, with its skilful A-B-A-C-A-B-A structure. The Scherzo is full of melodic vitality and rhythmic bounce. It's based on a dance, the *furiant*, from Dvořák's own part of Bohemia, though without the traditional displaced accents of the dance. A high-spirited finale rounds off the work with unstoppable momentum.

Notes © 2010 Keith Horner. Comments welcomed: khnotes@sympatico.ca

Biographies

Created in 1994 by five eminent woodwind soloists, **WINDSCAPE** has won a unique place for itself as a vibrant, ever-evolving group of musical individualists, an "unquintet", which has delighted audiences throughout the US, Canada, and Asia. WINDSCAPE's innovative programs and accompanying presentations are created to take listeners on a musical and historical world tour--evoking through music and engaging commentary vivid cultural landscapes of distant times and places.

As Artists-in-Residence at the Manhattan School of Music, the members of WINDSCAPE are master teachers, imparting not only the craft of instrumental virtuosity, but also presenting a distinctive concert series hailed for its creative energy and musical curiosity. The series offers the perfect setting for the ensemble to devise new, sometimes startling programs and to experiment with new arrangements and repertoire combinations. Popular programs which have emerged from this process in recent seasons include "The Roaring 20's", "The Fabulous 50's",

"The Young Titan: Beethoven Comes to Vienna", and "East Meets West: The Music of Japan and the Impressionists".

Recent seasons included performances at Carnegie Hall with the New York String Orchestra, at New York's Metropolitan Museum of Art, in San Francisco, Portland, OR, and at Wolftrap in Vienna, VA. Windscape has also performed at the Caramoor Festival, in Madison, WI, Charlottesville, VA and Reno, NV, in addition to other cities around the US. Recent highlights include their Kennedy Center debut, tapings for NPR's "Performance Today" and Minnesota Public Radio's "St. Paul Sunday", a performance "Live From Glenn Gould Studio" for CBC-Toronto, and a tour of New Zealand.

Windscape has given concerts and master classes in Boston, New York, San Francisco, College Park, Des Moines, Omaha, and Winter Park, FL. Esteemed chamber musicians with whom they have collaborated include Eugene Istomin, Andre Michel Schub, John Kimura Parker, Jeremy Denk, and Anne-Marie McDermott.

WINDSCAPE records for Arabesque Records. The ensemble's debut recording, "The Roaring 20's", features music by Louis Armstrong, Kurt Weill, Paul Hindemith, Igor Stravinsky, Heitor Villa-Lobos, and George Gershwin. WINDSCAPE's most recent CD release features works of Maurice Ravel.

Flutist **TARA HELEN O'CONNOR** is a charismatic performer sought after for her unusual artistic depth, brilliant technique and colorful tone in music of every era. Tara is a member of the woodwind quintet WINDSCAPE, the 1995 Naumburg Award winning New Millennium Ensemble and the flute soloist of the world renowned Bach Aria Group. Tara performs regularly with the Chamber Music Society of Lincoln Center, Orpheus, Santa Fe Chamber Music Festival, Spoleto USA, Chamber Music Northwest and Music from Angel Fire. A 2001 Avery Fisher Career Grant recipient, she also received two Grammy nominations in January of 2003 for the recording *Yiddishbuk* on EMI Classics. Tara has appeared on A&E's "Breakfast for the Arts" and Live from Lincoln Center. She is professor of flute at the Purchase College Conservatory of Music. An avid photographer, she has photo credits in *Time Out*, *Strad*, and *Chamber Music America* magazines.

RANDALL ELLIS received his Bachelor of Music degree from the North Carolina School of the Arts and his Master of Music degree from the State University of New York at Stony Brook where he studied with Ronald Roseman. He is principal oboist of Lincoln Center's Mostly Mozart Festival Orchestra and was associate principal oboist of the Seattle Symphony from 1998 to 2002. Mr. Ellis has toured extensively as a guest artist with the Orpheus Chamber Orchestra and has concertized and recorded with the Chamber Music Society of Lincoln Center. He has been a soloist with the New England Bach Festival, the International Bach Festival of Madeira, the Philharmonia Virtuosi of New York, and Chamber Music at the 92nd Street Y. His recording of Howard Hanson's *Pastorale* with the New York Chamber Symphony was a 1991 Grammy nominee. His performances have been heard on National Public Radio, European radio, and NHK

Radio and TV in Japan. Mr. Ellis has recorded for EMI/Angel, Columbia, Sony, RCA, Vox, Nonesuch, CRI, Pro Arte and Delos.

Clarinetist **ALAN R. KAY** was a winner of the Young Concert Artists Auditions with the group Hexagon and a recipient of the C.D. Jackson Award at Tanglewood. Co-principal clarinetist and program coordinator of the Orpheus Chamber Orchestra, he also serves as principal clarinetist of the Queens Symphony, The New Philharmonic Orchestra of New Jersey, Riverside Symphony and the new music group Parnassus. Artistic Director of the New York Chamber Ensemble, his series of thematic chamber music programs with the Ensemble has become the Cape May Music Festival's top-drawing classical event. He appears as a guest at the Chamber Music Society of Lincoln Center, Da Camera of Houston, and with the Santa Fe Chamber Music Festival. Mr. Kay was recently honored with a Presidential Scholars Teacher Recognition Award in Washington, D.C. Also a conductor, Mr. Kay studied at Juilliard under Otto-Werner Mueller and has appeared with the Jupiter, Staten Island and Buck's County Symphonies, and the Cape May Festival Orchestra. For two years he has led Raphael Mostel's theater piece, *The Adventures of Babar*, in performances at the Alliance Française in New York. Mr. Kay teaches on the faculties of the Manhattan and Juilliard schools. He is the father of two boys, Noah and Jonathan, and lives in New Jersey.

Acclaimed for his remarkable virtuosity, both as a soloist with orchestra and chamber musician, hornist **DAVID JOLLEY** recently gave the world premiere of Ellen Taaffe Zwilich's Concerto for Horn with the Rochester Philharmonic, and the New York premiere at Carnegie Hall with the Orpheus Chamber Orchestra. Other recent performances include guest appearances with the Guarneri String Quartet, the Beaux Arts Trio, the Chamber Music Society of Lincoln Center, the Mostly Mozart Festival and the Kalichstein-Laredo-Robinson Trio. Mr. Jolley has appeared in solo recitals at Alice Tully Hall and the 92nd Street Y. He has recorded a series of Solo CD's for the Arabesque label, the most recent of which is a set of Strauss Concertos recorded with Uri

Mayer and the Israel Sinfonietta. Mr. Jolley is Professor of Horn at Queens College-CUNY, Mannes College of Music, and the North Carolina School of the Arts.

FRANK MORELLI studied with Stephen Maxym and holds the distinction of being the first bassoonist to be awarded a doctorate by The Juilliard School. He has over 140 recordings to his credit on major labels including Deutsche Grammophon. The Orpheus recording *Shadow Dances*, which featured Mr. Morelli, won a 2000 Grammy award. Heard as a soloist in Carnegie Hall on eight occasions, he has also appeared with the Chamber Music Society of Lincoln Center numerous times, including at the White House for the last state dinner of the Clinton presidency, and has performed at the 92nd Street Y and the Metropolitan Museum of Art, as well as the Marlboro, Spoleto, Caramoor, Sarasota, Mostly Mozart and Norfolk festivals. He is also a member of the Festival Chamber Music Society. Mr. Morelli serves on the faculties of the Juilliard School as well as the Yale and Manhattan Schools of Music and

is principal bassoonist of the New York City Opera Orchestra, Orpheus, and the American Composers Orchestra.

Pianist **LYDIA WONG** appears regularly with the world's pre-eminent performers such as Edgar Meyer, the late Lorand Fenyes, Patrick Gallois, Michel Lethiec, Yuri Bashmet, Nobuko Imai, Arto Noras, Erika Raum, Shauna Rolston, and Scott St. John at venues from Carnegie Recital Hall to Wigmore Hall. Following her successful Banff Centre collaboration with Krzysztof Penderecki on the North American premiere of his Sextet, Ms. Wong was subsequently invited to perform the Sextet at the Festival Casals in Puerto Rico and at Carnegie Hall's "Making Music" series in New York City. With Erika Raum, she gave the North American premiere of Penderecki's Violin Sonata No. 2 in Toronto; she also performed at Maestro Penderecki's 70th birthday celebration in Warsaw, Poland. Ms. Wong is on faculty at the University of Toronto since 2000. She is also artistic co-ordinator of the Collaborative Piano Internship program at the Banff Centre where she has been on faculty since 1993.

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